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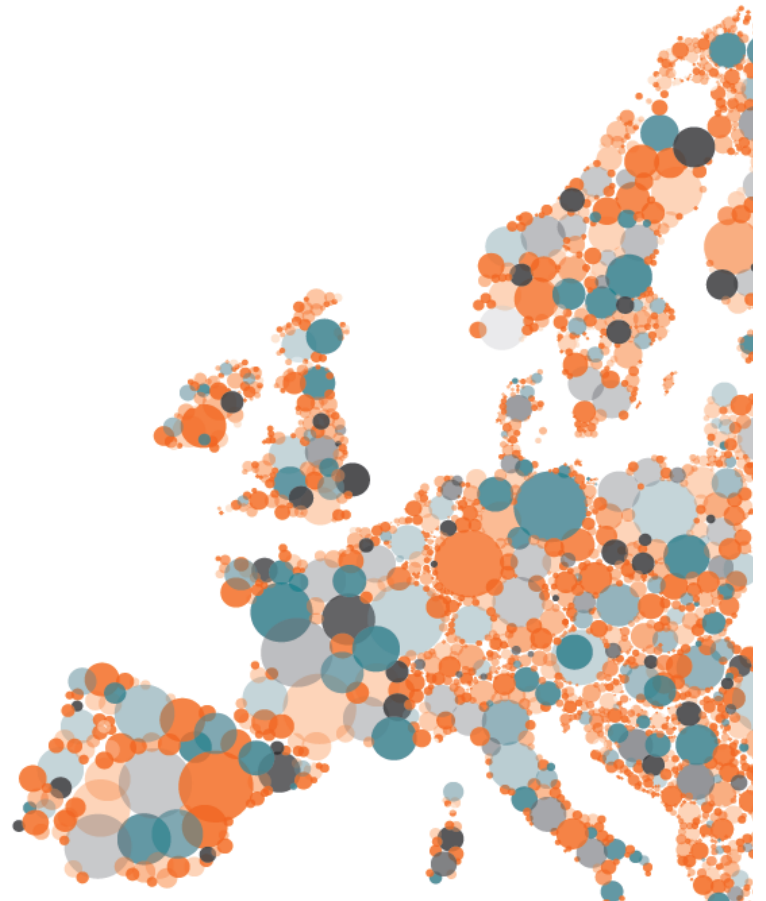
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Spillover effects in the arts, culture and the creative industries in Europe

workshop report
– 22 September 2015 –



Workshop attendees:

- 1) Tsveta Andreeva, European Cultural Foundation, Netherlands
- 2) Dawn Ashman, Arts Council England, UK
- 3) Toni Attard, Arts Council Malta, Malta
- 4) Toby Dennett, Arts Council of Ireland, Ireland
- 5) Andrew Erskine, Tom Fleming Creative Consultancy, UK
- 6) Clive Gillman, Creative Scotland, UK
- 7) Nadine Hanemann, ecce, Germany
- 8) Reinhard Krämer, Ministry for Family, Children, Youth, culture and Sport of the state of North Rhine-Westphalia, Germany
- 9) Nicole McNeilly, Arts Council England, UK
- 10) Robert Oosterhuis, Ministry of Education Culture and Science, Netherlands
- 11) Lyudmila Petrova, Erasmus University Rotterdam, Netherlands
- 12) Tiago Prata, TILLT AB, Sweden
- 13) Prof Dr Annick Schramme, University of Antwerp/Antwerp School of Management, Belgium
- 14) Dr Pawel Stano, European Commission/Joint Research Centre, Italy
- 15) Jasmin Vogel, Dortmunder U, Germany

Moderator:

Dr Jonathan Vickery, University of Warwick, UK

This workshop was organised within:



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Ministerium für Familie, Kinder,
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des Landes Nordrhein-Westfalen



Funding partners of the European research partnership on cultural and creative spillovers:



Workshop agenda

12.30 - 01.00	Networking	
01.00 - 02.45	Session 1	
	01.00 - 01.05	Welcome
	01.05 - 01.15	Introduction
	01.15 - 01.45	Presentation of the research results and the report
	01.45 - 01.55	Presentation of future research activities
	01.55 - 02.10	Q&A/feedback
	02.10 - 02.20	Presentation of the Dortmunder U
	02.20 - 02.35	Presentation of the (E)valuation method
	02.35 - 02.45	Q&A/feedback
		N. Hanemann J. Vickery N. McNeilly & A. Erskine J. Vickery all J. Vogel L. Petrova all
02.45 - 03.00	Coffee Break & Networking	
03.00 - 05.10	Session 2	
	03.00 - 04.30	Discussion on the methodologies – causality methods of the case studies (working in groups)
	04.30 - 04.45	Presentation of the group work
	04.45 - 04.55	Conclusion of the discussion
	04.55 - 05.05	Conclusion of the workshop
	05.05 - 05.10	Goodbyes
		J. Vickery/all J. Vickery/all J. Vickery/all J. Vickery N. Hanemann
05.10 - 05.30	Networking	

The presentations from the day are attached to this email for reference.

The workshop “[Spillover effects in the arts, culture and creative industries in Europe](#)” took place within the Forum d’Avignon Ruhr 2015 in Essen and during the workshop the research partnership presented the final results – which will be published in October 2015 – to the participants.

This research of the past year was about gathering preliminary evidence to form the conceptual and theoretical basis of an investigation of the spillover effects of the arts, culture and the creative industries. Though the project is not the only one in the ballpark, the investigation is distinctive. So, for instance, the research is unique in starting with from a scientific basis in terms of developing its definitions, concepts and investigations on what spillover is, and framing this within a European context.

This research is interrogative rather than merely descriptive. We also want to think about policy development, and the ways the spillover can tell us about the potential of culture and creative industries, and the potential roles within society and economy that the arts, culture and the creative industries could have. At the same time the research avoided ‘crass instrumentalisation’ by maintaining the integrity and autonomy of culture and creative industries whilst recognizing their potential for power and operationalizing their capacities, their capabilities and their skills.

Session 1

Presentation of the research results and the report “[Cultural and creative spillovers in Europe: Report on a preliminary evidence review](#)” (Nicole McNeilly and Andrew Erskine)

After a short overview of the last couple of months of research project, Nicole McNeilly – representing one of the funding partners, Arts Council England (ACE) – and Andrew Erskine from Tom Fleming Creative Consultancy (TFCC) presented the research results of this project. [\[Please see the presentation attached!\]](#)

There were two core challenges to this review. Firstly, spillover sit in a contested territory, which spans on the one hand the different kinds of value that is generated by the arts, culture and creative industries, and on the other the ongoing debate about investment in the arts, culture and creative industries and their relationship in the wider economy. Secondly, at European level, different European countries have different interpretations of the concept and language usage varies widely. In particular, in generating and analysing an evidence base, it was challenging to draw conclusions around a concept or outcome that was neither an objective of the research nor part of the wider research environment in that context at that time. We know that a central task as we go forward is to improve how we capture the impact of investment into the arts, culture and creative industries from a baseline of little proven causality.

There are some limitations to the review. It was a time-limited and subjective review (guided by the experience, research interests and interpretations of the research partners) that created a preliminary evidence base consisting of 98 documents. As a preliminary review, we are aware that it does not capture the variety (geographic and otherwise) of evidence that exists that could have been considered, but that going forward we want to capture through our Wikispaces site.

A definition of spillover was ‘co-created’ to guide the review. It builds on previous research and recent or ongoing projects, such as Creative SpIN. Building on and varying from other existing definitions, including the concentric circle model that was developed by the Work Foundation. The definition was agreed as:

We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.

Approach to generating the evidence base

- A typology was created to guide partners in terms of bringing together evidence that captured different types of spillover.
- Research partners were asked to provide evaluations, reviews, literature reviews etc., that they thought was directly relevant to this project
- These 98 documents were then assembled into a database and analysed.
- Each of the 98 studies was assessed through a quality framework based on the UK government model of analysing evidence. Of the 98, 71 fall in the ‘good’ category.
- It was concluded that the three categories of *knowledge*, *industry* and *network* spillovers were the most appropriate to use (based on usage to date and position of these categories within existing research).

Knowledge spillovers	Industry spillovers	Network spillovers
Stimulating creativity and encouraging potential	Improved business culture and boosting entrepreneurship	Building social cohesion, community development and integration
Increasing visibility, tolerance and exchange between communities	Impacts on residential and commercial property markets	Improving health and wellbeing
Changing attitudes in participation and openness to the arts	Stimulating private and foreign investment	Creating an attractive ecosystem and creative milieu, city branding and place making
Increase in employability and skills development in society	Improving productivity, profitability and competitiveness	Stimulating urban development, regeneration and infrastructure
Strengthening cross-border and cross-sector collaborations	Boosting innovation and digital technology	Boosting economic impact or clusters
Testing new forms of organisation and new management structures		
Facilitating knowledge exchange and culture-led innovation		

Analysis of the evidence

Geographic:

- Majority from the UK and constituent nations, 8 from Norway, 6 from Finland and 6 from Germany, no other country had more than 5 studies.
- There is no fully representative body of evidence across Europe.

Going forward, we are keen to work with Central and Eastern European partners to capture appropriate evidence and understand the relevance of the research in those regions and how they understand the terms we are using.

History and relevance:

- Most of the evidence comes from the past 13 years.
- Majority of the evidence for the report is from the last 3 years.
- 27 items of the evidence base mentioned spillovers but it's a common term understood in ways.
- There is a focus on multidisciplinary methods as well as qualitative methods.

Findings

We can find the more persuasive evidence of spillovers in 3 areas: innovation in knowledge spillovers, health and wellbeing and creative milieu and place branding.

Additional evidence strengths:

- Based on methodology that captures individual impact, there is good evidence around the benefits of long-term engagement of art-based organizations for both learners and adults.
- The role of culture developing social capital seems to be very well captured.
- Art practice and techniques in business helps to boost internal company communications. There are positive spillovers from using creative ways for team and business communication.
- Evidence seems to be strong that cultural and creative spillovers can be found around social cohesion particularly related to large-scale events, individual benefits of visiting museums, and improvement into health and wellbeing.

Evidence Weaknesses:

- Limited understanding of the integration of **negative spillovers** e.g. what would have happened if there had not been such an investment.
- Lack of explicit discussion on **public funding and spillover** in documents.
- Much more understanding and evidence is needed of the **two-way relationship** between arts, culture and the creative industries and the wider economy despite various attempts across Europe to evidence this. There is a particular lack of research into how experiencing and practicing 'creativity' in one sphere translates into generating more creative approaches in other spheres.
- Limited evidence on how **public** investment stimulates risk-taking.
- More analysis needed of the two-way relationship between culture and the wider economy in terms of innovation and entrepreneurship.

TFCC recommendations

To fully explore spillovers one must go beyond conventional notions of economic and social impact; we must take a broader and holistic approach, capturing both at the same time and taking into account a much bigger footprint:

- Need to explore the role of social media and spillover effects that occur without the benefits of physical proximity through clusters.
- Develop more experimental studies and testing hypotheses in this way.
- Development of a proxy for spillovers.
- Long term research is needed over a (minimum) 3 year period.
- Add questions into existing longitudinal intervention studies.
- Social impact research is needed to understand the spillover effects of networks.
- Increased used and analysis using consumer analysis technology.
- Evidence of industry spillovers would be improved by further research into the complex relationship between arts, culture and wellbeing, and taking an ecological approach would support an understanding of the role that culture plays in place attractiveness.
- Develop a holistic set of evaluation tools.

Research recommendations:

- **Research into incentivised programmes.** These can include targeted commissions and tools such as creative credits, creative milieu investments or resources increasing access to artists and cultural organisations. This could be researched through establishing pilots and appropriate counter-factuals as part of long-term analysis.
- **Research into hybrid and cross-sector spaces** and places that allow for collaboration and co-operation across sector to greater understand how spillovers occur between culture and the creative industries. These include creative hubs, co-working spaces, networking activities, creative and knowledge-driven festivals, interdisciplinary research programmes, and technology-/knowledge-transfer projects that connect businesses from different sectors and cultural organisations.
- **Research into incentivised spillover-generating actions such as knowledge-and technology-exchange programmes** that connect the arts and cultural sectors to universities and technology businesses.
- **Embedding spillover research into mapping and evaluation tools**, which track and identify spillover outcomes as part of the overall outcome proposition for public funding programmes in areas including urban regeneration, social inclusion and public health.
- **Research into strategic commissioning for arts, health and wellbeing** and how spillover effects can be facilitated and captured. A greater emphasis on understanding the role of interculturalism and diversity as an enabler of (social) innovation and spillovers. This can be through testing the effects of mobilising active participation and accelerating organisational development.

Questions and discussion with the workshop participants

- What we are looking for in terms of evidence that demonstrates *causality*? Responding to this, the European Union was quoted as defining spillover (they use the term ‘crossover’) as ‘processes of combining knowledge and skills specific to the cultural and creative sectors, together with those of other sectors in order to generate innovative and intelligent solutions for today’s societal challenges’ (EU8965/15: 2). So, looking at spillover effects it means we are investigating what kind of capabilities, what kind of skills, knowledge, and communicative potential, are specific to the cultural and creative indus-

tries. Our core question then rests on whether this stimulates, influences or provides a framework for something to happen in another sector (perhaps in relation to that sector's 'intrinsic' value production), whether it's another public sector or a market-based sector.

- In terms of longer-term change processes of 10 to 40 years, how do we know if we are still investing in arts, culture and creative industries in a way that demonstrates causality across timeframes and contexts?
- What indicators exist that could help us to justify this investment?
- How can we capture change in society, urban development or economy that directly attributable to culture?
- How can we tell if culture is the driver of change or just a 'cog' in the process? Is a combined strategy, e.g. one in partnership with health, public transport etc., a better option? How do parallel sectors play with or against each other in this context?

Presentation of the Dortmunder U (Jasmine Vogel)

In the next session, Jasmine Vogel – Head of Marketing/Sponsorship at the Dortmunder U – then presented a case study on the Dortmunder U, Centre for art and culture, and two of its projects linked to the arts, culture and the creative industries. [\[Please see the presentation attached!\]](#)

The Dortmunder U is a former brewery building in the city of Dortmund, Germany. It opened in 2010 in the framework of RUHR.2010 (European Capital of Culture) and serves as a centre for the arts and creativity. Among others, the U shows artworks, develops innovative concepts of cultural education in the digital age, initiates partnerships between art and science, and cooperates with different players in the context of creative industries. As a centre of international reputation in North Rhine-Westphalia, it is a partner for regional as well as international projects and collaborates with other international institutions in the interdisciplinary field. However, the Dortmunder U works with – and for – the local communities and aims to be a platform for inspiration. It will embody an innovative practice at the intersection of art, research, creativity, cultural education and economy. It is a public place for research and study as well as for the experience and the discourse over art, media and today's culture for all citizens and ages.

Whilst introducing two projects that started last year (*Innovative Citizen*, a festival maker culture and DIY movement with stated aims of encouraging citizen innovation, sustainability and mobility, and *Sommer am U*, a festival for contemporary culture that joins up the local community with the institution by funding them to fill a stage), Jasmin pointed out that for cultural institutions there are not that many ways to measure their success. Usually it's measured quantitatively by the number of visitors, or the sponsoring, but the effects on the visitors, the local community and the city itself are not measured at all. The U indeed do have a gut feeling that what they do is important to their target groups, but they have no basis for certainty. Therefore, she stated, there is a strong need for new parameters of assessment and evaluation.

Presentation of the (E)Valuation method (Lyudmila Petrova)

Following the presentation of the Dortmunder U, Lyudmila Petrova – Researcher at Erasmus School of History, Culture and Communication (ESHCC), Rotterdam, and co-founder and a director of the CREARE School of Cultural Economics – shared insights of the (E)Valuation method that she and some researchers developed. With this method they implemented a

toolkit to the field of cultural and social innovation to try to go beyond the measurements currently used in evaluation.

Lyudmila stated that due to the challenge of measuring intangible culturally-produced outcomes, we usually try to qualify or quantify outcomes and outputs – for example, how many events, visitors, hours, etc.? However, for their research team, it is also important to understand the *change* that culture brings and if and how it *creates value*.

Their method involves looking at the mission or vision of the project and ascertaining the values and expectations of change of all parties involved. They then analyse how these values are realized. Using an example of an incomplete project, Lyudmila took the group through the methodological stages used to illustrate the process (without demonstrating final outcomes) [[please see the presentation attached!](#)].

- Stage 1: Diagnosis of values/defining shared values (What do you believe in? What this project stands for? What is the project good for?)
- Stage 2: Mapping the beneficiaries of the different stakeholders of the project to match the values that were identified in the beginning (What will this value mean to this specific stakeholder?)
- Stage 3: Evaluation of the changes in relation to stage 1 and 2

This project started approximately 6 months ago. As they move forward, the researchers are addressing evaluation challenges to help them proceed. One challenge is to find ways of integrating all the information derived from research within their framework and then to present it in numerical form in order to illustrate change. They regularly adjust this tool to the needs and the context of the project requirements, which is costly and time consuming.

During the Q&A session after the presentation, it was stated that – besides the measurement of change caused by the arts, culture and the creative industries in general – it is important to anticipate (and differentiate between) the long-term, short-term and the immediate changes of these interventions. The principal challenge is to define whether there is sustainable impact in the long-term.

Session 2

The second session of this workshop was dedicated to the discussion of methodologies of possible future case studies. The participants were asked to reflect on more concrete considerations of what the next 12 months of research might look like, in the context that any application will involve certain kinds of people with certain kinds of skills set in certain places partnering or engaging with organizations with certain aims.

Prior the workshop, participants received a list of considerations to take into account [[see the workshop materials](#)] and were asked to discuss and then to construct a practical proposal for a research project that we could roll out and generate evidence of spillover effects.

Presentation of the group work

Group 1

When the first group presented its results, they emphasised the complexity of the task and that these questions lead to such many aspects that it's not possible to give only practical ideas.

Suggestions:

- Any future research should focus on interdisciplinary projects that contribute to stronger impacts for the arts but also from the arts to the broader community.
- To do this by looking into **interdisciplinary nature of methodologies**: this means applying methodologies from different scientific disciplines or developing collaborations among scientists/researchers in order to see how they can connect to projects that have significant spillovers of the arts, culture and the creative industries; and moreover, find how the different expertise and knowledge in interdisciplinary projects can generate different effects. In this relationship, new technologies and their impact on us was stressed.
- That we move beyond linear and positive lines of causality.
- We must focus on new 'grassroots' (in parallel to larger initiatives such as European Capitals of Culture) economic, artistic, research, social models and how they are attracting attention, increasing in importance, connecting to stakeholders and sharing learning. They would like to test hypotheses that different types of projects lead to spillovers.

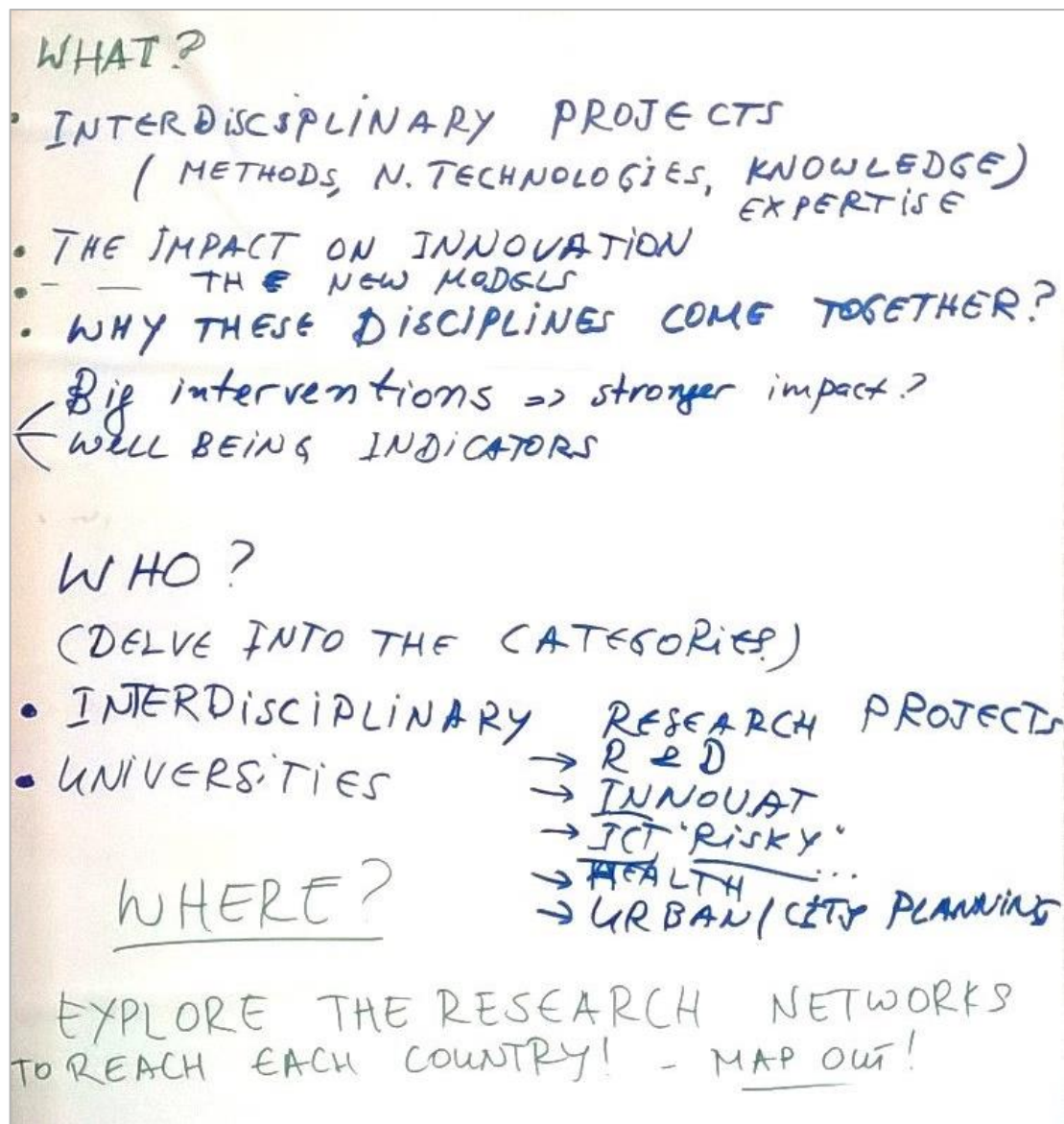


Figure 1: Group 1 workshop thoughts

The group suggested mapping out members of research networks and research structures that already exist throughout Europe to broaden our own networks and help us to create a broader and robust EU sample. Research networks might reveal particularly good case studies. The group put forward the hypothesis that 'the **riskier the project the bigger the spillover effect**'.

Widely distributing the research report, and its expectations, will clearly communicate what contribution and various roles the member states and their research institutions, universities, and so on, could potentially play.

Engaging with a diversity of different research institutes, centres or groups, will allow us to encounter a range of new methods, and particularly new quantitative methods effective for bigger samples.

It was felt that a lack of information may be hindering many relevant projects (or, for example, firms or companies engaging with artists) because of a lack of knowledge of available

models of innovation. Thus, we should consider the possibility that a lack of information or useful knowledge on spillovers itself hinders (the breakthrough of) spillovers.

Group 2

This group focused on the question of how to create research on the unintended consequences of cultural activities. The question of how to anticipate spillover effects leads to a question about the process of the spillovers in general.



Figure 2: Group 2 workshop thoughts

To begin to investigate unintended effects, Group 2 suggested that it would be necessary to look into both existing quantitative and qualitative data. They suggested a comparative study between different countries, which means starting with an attempt to define similar activities and then to compare the same phenomena between, say, the main cities (for example, their festivals, creative hubs, museums). This would then be followed by an investigation into how these phenomena impact on their economy, their culture or society by using (existing) quantitative data and then matching this with qualitative methods, and comparing the results.

The most difficult dimension of this enterprise is to define similar phenomena and find comparable measurements in a suitable sample of cities. There was a discussion over the challenge of *correlation* versus *causality*. The group talked about trying to identify 'freaks' within the system whereby something has happened and then could be correlated against something that hasn't happened. Moreover, it might be of interest to look at different funding structures or investment drivers, (giving the suggestion of using, for instance, a comparison between two towns, one with a good record shop, one without), to consider the consequential effects of having an 'un-designed' resource in that place.

Group 3

Group 3 focused on citizenship and community, and so inserted this into the heart of the discussion as a fundamental issue. They emerged with a question on whether/how co-created community and arts organisation projects drive community innovation. Community innovation involves the DIY movement (especially when it comes to start-ups) and communities themselves generating solutions to big challenges that they, and their environment, faces.

A set of projects that have been developed with the view of stimulating community innovation (or spillover effects) could be measured alongside a natural control group, which are non-arts related community projects and the way they are driving community innovation. This could provide enough comparability in terms of funding context, e.g. crowd funding and private funding and their influence on projects and the system as well as public funding.

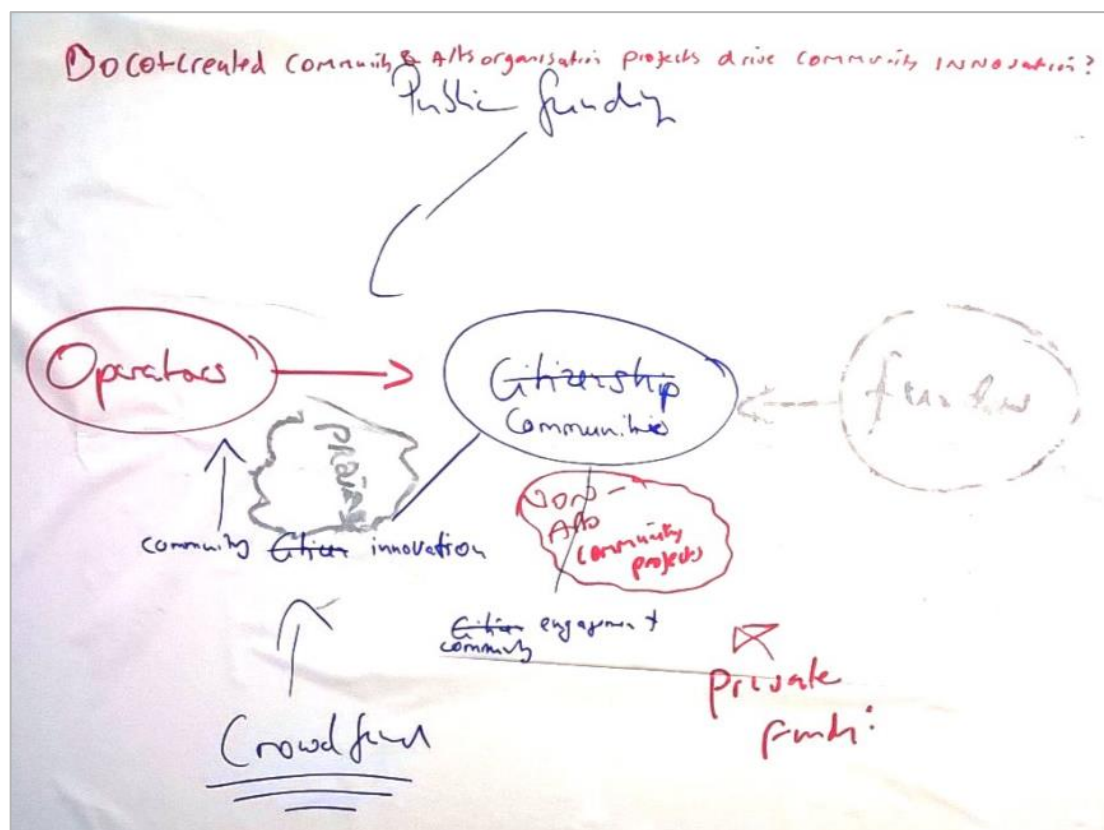


Figure 3: Group 3 workshop thoughts

Research questions that emerged from Group 3 were based on the 'flow back benefits' (or reverse spillovers) for arts organizations working with citizen-led innovation projects. How does having a relationship with high-tech workers or social innovators influence an arts organization? How do these new operators affect the funders? Do publicly-funded projects lead to innovations more than private funded projects?

It was also added that – while we are centrally concerned with spillover effects in terms of how cultural activities or organisations impact on other areas or on communities – we should also start asking what, for example, a community is contributing to the process, such as the funding process and operators or production of value. The question of spillover ef-

fects should also include measuring how creative or innovative communities have an effect via operators to other communities surrounding them. We should be interested in understanding if spillover leads to economic change but also, beyond this, the terms of social change within a community or region's development.

Though the group didn't specify a case of a particular community that could be researched, they did identify the criteria by which we understand community innovations, so enabling them to match projects. Innovation is not about 'invention' as such, but innovating change.

Conclusions

Many nuanced conversations emerged within these discussions about the broader spillover research project framework, underlining how the report represents a milestone in the research of this phenomenon but also practically places us in a strong position from which to move forward. Our next task is to identify concrete agents and actors, organizations and places that we can engage with. We hope that all participants will maintain contact and inform us of any people, organisations and places of relevance.

You can do so by email or by commenting and sharing publicly on the Wikispaces platform.

Above we highlighted the necessity to continue to develop our evidence base, particularly in relation to other countries and in other languages. The Wikispaces will be the place to do this and to find out what's happening with our research.

This is particularly important, as the workshop has generated a range of very prescient and important live policy subjects. These include the relation between innovation and communities, flows of knowledge, networks and the different ways in which production and distribution and consumption are being or could be reconfigured. In some ways, policy frameworks and supporting research remains trapped within 19th century classical economics -- in the way that value, organization, production, and consumption are thought, understood and measured. We must find ways of reconfiguring that reality quite radically.

What we can accomplish though spillover research is to identify how the arts, culture and creative industries are a primary space for creative innovation and value generation for places, for industry, and for the institutions and organisations of economy and society. It can also expand existing frameworks for using creative innovation in other scientific, technological and engineered-based endeavours, which in turn will have an important influence on how we think and how the cultural sector moves forward, particularly in its influence and direction on public investment. The arts, culture and creative industries are currently 'objects' of public investment – rather, they should become active agents leading the way on public policies and strategies for the creation of value.

[More information on the theory of Gilson Schwarz: *Iconomics – Challenges for Theory and Policy*, URL: www.oecd.org/site/progresskorea/43699825.pdf]

Authors:

Nadine Hanemann and Nicole McNeilly, with thanks to Kiriaki Hajiloizis (ERASMUS intern at ecce) for her notes.

Photos from the day



Participants of the research workshop and Dr Jonathan Vickery (photo: Vladimir Wegener)



Discussion during the coffee break (left to right): Jasmin Vogel, Dawn Ashman, Nadine Hanemann, Nicole McNeilly, Dr Jonathan Vickery, Lyudmila Petrova (photo: Vladimir Wegener)



Research workshop, moderator: Dr Jonathan Vickery (photo: Kiriaki Hajiloizis)



Toni Attard and Dr Pawel Stano (photo: Vladimir Wegener)



Dr Jonathan Vickery and Robert Oosterhuis (photo: Vladimir Wegener)



Presentation of the group work by Lyudmila Petrova (photo: Nicole McNeilly)



Presentation of the group work by Andrew Erskine (photo: Nicole McNeilly)



Dawn Ashman and Clive Gillman (photo: Vladimir Wegener)



Presentation of the group work by Tsveta Andreeva (photo: Nicole McNeilly)



Nicole McNeilly (Arts Council England) and Nadine Hanemann (ecce) at the Meet&Match table of the research partnership at the Forum d'Avignon Ruhr 2015 on 23 September (photo: Vladimir Wegener)



<http://ccspillovers.wikispaces.com/>

Please join the conversation.